

∴ MUSEUM NEWS ∴

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THE TOLEDO MUSEUM OF ART
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EDGE OF THE GROVE

GEO. ELMER BROWNE

In the Collection of the Toledo Museum of Art



POTTERY 3000 YEARS OLD FROM CYPRUS

CESNOLA CYPRIOTE ANTIQUITIES ACQUIRED

THE Toledo Museum has recently acquired eighty-eight pieces of pottery, bronze and glass from the famous Cesnola Collection of Cypriote Antiquities. The group will soon be installed in one of the large exhibition galleries, where it will serve as a splendid monument of pre-classical art.

The island of Cyprus, about twice the size of Long Island, lies in the most eastern end of the Mediterranean — a sort of central station between Asia Minor, Assyria, Egypt, and Greece. Thruout antiquity it was in turn the outpost of the East and of the West. From its deposits of copper, which metal took its name from its island home, it early became a desired possession of the powerful neighboring races and thru immigration and conquest it shared in the culture and civilization of all the Mediterranean countries. The island came successively under Assyrian, Egyptian, Persian, Greek, Ptolemaic and Roman domination and accepted Christianity very early. From the beginning of our era its art is unimportant.

The history of General Cesnola and his collection is also interesting. Born in Italy, he was trained as a soldier and served in the Austrian War of 1848 and in the Crimea. He came to New York in 1860, where he founded a school for officers. He then became Colonel of the Fourth New York Cavalry, was wounded, captured and confined in Libby Prison. On his release he was made a Brigadier General and at the close of the war appointed United States Consul in

Cyprus. Finding his duties light, he engaged in excavations as early as 1865. It will be remembered that Schliemann began his work on the site of Troy in 1872. The results were most remarkable and after the objects had been taken to Europe, some few remaining in the museums there, the great bulk was brought to America. The Metropolitan Museum saw its opportunity and acquired them, making Cesnola first a Trustee, then Secretary and later Director.

The examples in the Toledo Museum comprise Red Polished ware and bronze dagger blades which date as early as 3000 B. C., Red and Black Slip ware and White Painted ware which was made between 2000 and 1500 B. C., and many other specimens of pottery and bronze covering all periods down to the time of Christ. The glass in the collection is of the second and third centuries A. D.

The three pieces of pottery in the accompanying illustration are among the best in the collection and are White Painted Geometric ware of the Early Iron age, that is, made between 1000 and 500 B. C. They are interesting not only from the quality of the fabric, but for the beauty of the shapes and the painted geometric designs with which they are decorated. The group forms an important chapter in the history of pottery and is a valuable addition to the Museum's collections, made possible for us through the kind offices of the Metropolitan Museum of New York.

OUR WINSLOW HOMER

WINSLOW HOMER has definitely taken his place among the greatest of our marine painters; and the Toledo Museum of Art is fortunate enough to have one of his best works, the gift of President and Mrs. Edward Drummond Libbey.

Homer was born in Boston, and when nineteen years old went to work in a lithographer's shop. He later studied in New York at the Academy of Design. When the war between the states broke out he went to the front with the Army of the Potomac as special correspondent for Harper's Weekly. His drawings of the historic incidents in the

The Adirondacks next attracted him, for he had always loved nature in its rugged aspects. Then he turned to the sea, and especially the Maine coast. In this field his work is preeminent. Early in his career he used the water only as a background for the strong sea-faring men whom he painted with such thorough understanding, but later he was overcome by the appeal of the ocean itself and its rocky coasts.

Thruout his life he worked in water colors as well as oil, visiting the Bahamas and Bermuda, and producing there works which entitle him to his place as one of the foremost



SUNLIGHT ON THE COAST

Gift of President and Mrs. Edward Drummond Libbey

WINSLOW HOMER

campaigns of the northern forces were transferred to wood blocks and appeared regularly in Harper's Weekly. At this time he began to paint scenes of army life, achieving great popularity from the subject rather than the merits of his paintings. After the war he remained for some time in the south, painting negro, country and village life with astonishing realism. He broke away from precedent and the custom of the day by painting these subjects exactly as he saw them and without an attempt to gain prettiness by rearranging the elements of his picture. But he did not sacrifice vitality and strength, and above all else he was original, uninfluenced by other artists or schools.

water color painters of America. In 1910 he died at his home in Scarborough, Maine. He is represented in most of the museums of America, as well as at the Luxembourg in Paris.

Sunlight on the Coast, presented to the Toledo Museum, is a splendid example of Homer's best work. It shows a heavy green wave breaking over brown rocks and throwing up a great spray at the left, while to the right is a dull gray sea, with a steamship on the horizon. The sunlight falls thru a dense gray fog onto the crest of the wave. It was painted in 1890. The painting has been installed in the Maurice A. Scott Gallery, where it occupies a prominent place among many other masterpieces by our American artists.

THE TOLEDO MUSEUM OF ART NEWS



THE MUSEUM SCHOOL OF DESIGN

APPRECIATING the rapidly growing demand for trained designers in all lines of manufacturing, the Toledo Museum of Art will open on June 2 a thoroughly equipped school of design and crafts with an efficient staff of teachers, for the free tuition of Toledo children.

The school will occupy the large Scott residence located on the west side of the Museum grounds. The building will be furnished with looms, potters' wheels, kilns, work shops, studios and class rooms and will be known as the Museum School of Design.

Among the courses to be taught will be design, applied design, weaving, costume design, pottery making, needle work design, home decoration, drawing, painting, illustrating, lettering and toy making.

There will be three terms of three months each—a summer term commencing in June, a fall term commencing in September and a winter term commencing in January, with morning and afternoon classes daily and evening classes on Wednesdays.

The tuition will be free to all pupils of the Toledo public and parochial schools and there will also be a number of free classes for adults including a class in lettering and placard making for employees in stores, a mothers' class in designing clothing and embroidery and a class for foreign born women in the development and application of their native designs.

Mrs. Geo. W. Stevens, assistant director of the Museum, who will for the present act as Director of the School of Design, was a

student at the Art Students League, New York, under Kenyon Cox and John Twachtman, and at the school of Applied Design, New York.

Miss Ellen F. Meehan, who will be supervisor of the design classes is a graduate of the Boston School of Practical Arts, and for six years taught applied design at the Hawthorne Club Settlement, Boston. She came to Toledo about two years ago to teach design at the Smead School and in the Museum free classes for children.

Miss Maud Ide Streeter who will be supervisor of applied design, graduated from Pratt Institute, Brooklyn, where later she taught painting in water color. She was also a student at the Rhode Island School of Design. She has taught at the Technical High School of Providence, Rhode Island, was supervisor of Art at the High School, Asbury Park, New Jersey, and taught crafts at Camp Quinibec, Vermont. For the past three years, Miss Streeter has been at the head of the department of applied design at the Technical High School, Fall River, Mass., and resigned that position to take up her work in Toledo.

Appreciating the many educational activities conducted by the Museum for the benefit of Toledo children, the Board of Education will assist the Museum in carrying on the school; the main financial support however will come from the members of the Museum, whose contributions of dues will give hundreds of children the advantage of a practical art education. For this reason, and for others quite as important—Dues Are Now Due.



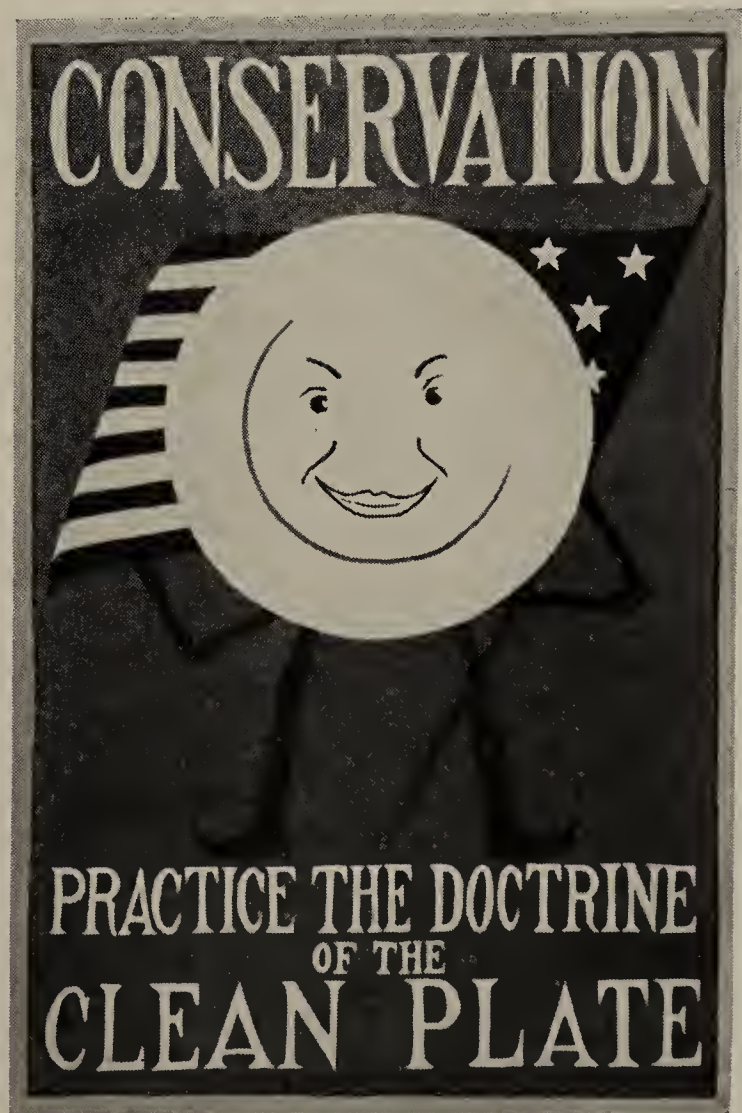
BY PAUL GANS, AGE 14



BY HARRY DEVERELL, AGE 15



BY LILLIAN GREEN, AGE 14



BY PAULINE MILLER, AGE 16

FOOD CONSERVATION POSTERS DESIGNED BY CHILDREN
IN THE MUSEUM FREE CLASSES



°° MUSEUM NEWS °°

Toledo Museum of Art

EDITOR, GEORGE W. STEVENS,
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN.

No. 33

APRIL

1919

EDITORIAL

A GREAT and resplendent period of reconstruction is upon the world. The rehabilitation in war swept Europe will no doubt progress slowly for a pace, while the various devastated countries are in pains of national re-birth. Notwithstanding, the Renaissance of all that is good and noble in the human race, must come and come gloriously, even as the recurring sun dispels the noxious vapors of the night, even as the saps of spring revivify the somnolent forest depths and even as Death itself releases the nascent elements which vault again into new and pulsing life.

Slow though the Renaissance may be in the eastern hemisphere, there are no retarding forces to stay its progress in these United States. Now then is the moment come to press all our imagination, energy and resourcefulness into the enterprise of making our cities liveable, our institutions efficient, our people happy and contented. The moment has come in which to build the Greater Toledo. The time has arrived when we should complete the bridge, beautify the water front, finish the boulevard and park system, build new and ample schools, create the civic center, erect a memorial building and a city hall, settle our street railway problem, demand a real union station and do all those other things which will bring to our children and all other people every opportunity available for the highest possible intellectual developement, wherein lies the secret of real and enduring happiness; all of which brings us to the important and necessary observation:—dues are now due.

No city is really a city until it leads its people out of the bondage of the commonplace.

NEARLY half a century ago William Morris the great apostle of beauty wrote the following prophetic words:—"Meanwhile, if these hours be dark, as, indeed, in many ways they are, at least do not let us sit deedless, like fools and fine gentlemen, thinking the common toil not good enough for us, and beaten by the muddle; but rather let us work like good fellows, trying by some dim candle-light to get our work-shop ready against to-morrow's day-light—that to-morrow, when the civilized world, no longer greedy, strifeful, and destructive, shall have a new art, made by the people and for the people as a happiness to the maker and user."

HOSPITALS do much—they make sick people well. A museum of art does more—it makes well people better, therefore dues are now due.

MUSEUM DIRECTORS TO MEET HERE

THE Museum Directors Association, the membership of which is made up of the executive heads of the leading museums and institutes of art in the United States and Canada will hold its next annual meeting in Toledo May 7 and 8. This important event will bring to Toledo many leading men in the field of National art. Among the institutions to be represented at the meeting are The Metropolitan Museum of Art, New York, The Carnegie Institute, Pittsburg, The Chicago Art Institute, The Albright Gallery, Buffalo, The Milwaukee Art Institute, The Art Institute of Indianapolis and the Museums of Art of Cincinnati, Minneapolis, Detroit, Cleveland, St. Louis, Rochester, Worcester, Toronto, Montreal, and others. Mr. John W. Beatty, Director of the Department of Fine Arts, Carnegie Institute, Pittsburg, will be the presiding officer. Among the matters to be considered at the meeting will be the arranging of circuits of exhibition of art, national and international in scope, for the benefit of the cities represented, and the cooperation of the American museums in bringing to this country important exhibitions from Europe as soon as conditions are favorable. The business sessions will be held at the Museum of Art.

GIFT OF MRS. PARSONS

MRS. JOSEPH PARSONS, of Lakeville, Connecticut, has presented to the Toledo Museum two bronzes by Miss Frances Grimes, one of which is reproduced in this issue of the News. Miss Grimes was born at Braceville, Ohio. She studied at Pratt Institute, Brooklyn, and with the great Augustus St. Gaudens. She has been awarded prizes for her work as a sculptor and as a medallist, and has been made a member of the National Sculpture Society.

The two statuettes by Miss Grimes are called *Girl by the Pool* and *Boy with a Duck*. They are both exquisite bits of bronze, lovely in composition, and admirable for perfection of technique. The modelling is most delicate, and the texture of flesh has been retained in the metal into which it has been translated. These two pieces are an interesting addition to the collection in the Sculpture Court where they are now installed.

GIFT OF MR. MORGAN

MR. J. PIERPONT MORGAN JR. has presented to the Museum Library four volumes describing the Morgan collection of miniatures, compiled by G. C. Williamson. The objects of this collection have been selected not only with taste and discrimination, but with great knowledge and wisdom. Its examples among the English miniaturists begin with Hans Holbein the Younger, the first artist to paint miniatures in England and extend down to Rosetti, thus covering the whole course of this branch of the painter's art in that country. Among the foreign miniaturists Jean Clouet, the earliest of the French is represented, and from his time to 1869 all of the important French artists who painted in this manner have one or more works in this collection. Besides the English and French works there is a very important group painted by Polish artists for their art loving monarch, Stanislaus Augustus II, and one miniature by the famous Spaniard Goya. The collection is valuable not alone for its artistic merits, but also as a series of historic documents, for many of them are signed and dated and bear the names of the subject. There are portraits of such famous characters as Henry VIII, Queen Elizabeth, Mary, Queen of Scots, Madam de Montespan, Sir Thomas More, Lady Hamilton and most of the kings of France from the sixteenth century to the time of Louis XVI. The great amount of



GIRL BY POOL

FRANCES GRIMES

Gift of Rose Milmine Parsons

material treasured in this collection has been made particularly available to students and connoisseurs by the publication of the books, containing many splendid reproductions together with a most scholarly text. They will be found particularly valuable not only to lovers of art, but to students of costume, history and the development of painting.

ATTENDANCE ON THE INCREASE

THE present year promises to result in a record breaking attendance at the Museum. During the months of January and February there was an increase of 50 per cent in attendance compared with the same period of last year. During January and February of 1918 the total attendance was 22,227. This year, during the same period, the attendance was 32,997, an increase of 10,770. Last year the children's attendance during January and February was 12,578. During the corresponding period of this year, the attendance was 17,906, an increase of 5,328.

The children who come to the Museum do so of their own volition. They are not sent by the schools or by their parents, and their interest therefore is real. Even forced attendance must result in good, but the attendance at the Toledo Museum of Art is the enthusiastic and natural yearning for information and knowledge on the part of the fine young army of Toledo children.



L'ABSIDE DE NOTRE DAME

MERYON

Recently acquired by the Museum

THE MASTERPIECE OF MERYON ACQUIRED

OUR latest acquisition of importance is the rarest masterpiece of the first of the great modern etchers, Meryon. When Rembrandt's master hand was stilled by death in 1640, there was no great etcher to take his place. In fact, during the long span of two centuries between Rembrandt and Meryon, no artist of great importance in this medium was developed in any country. The Toledo Museum owns many fine etchings, including Rembrandt's greatest work the famous "Hundred Guilder Print," as it is sometimes called because of the amount Rembrandt received for it, which was a record price in his day. Rembrandt was paid therefore the equivalent of about forty dollars, for this masterpiece which today sells for thousands of dollars, when on rare occasions one appears on the market. The title given to the print by Rembrandt was "Christ Healing The Sick." Atherton Curtis writing of this print says, "Not only is it Rembrandt's etched masterpiece but it is one of the greatest works of art the world has ever seen."

It is fitting therefore that we also now possess the greatest masterpiece of Meryon entitled, *L'Abside de Notre Dame de Paris*, which is herewith reproduced, being a charming composition viewing the Cathedral of Notre Dame from the rear across the Seine.

Charles Meryon was born in Paris in the year 1821. Although a great master he was, like our own Blakelock, neglected and unappreciated during his time. Disappointment and want drove him insane and he died miserably in a madhouse in 1868. He would have spells in his best period, induced per-

haps by hunger and during these hallucinations he would etch into the skies of his plates, fearful and fantastic beings, such as appear in another print in our collection, herewith reproduced and entitled *Ministere de la Marine*. Occasionally as in this case impressions of such plates would go forth from his studio. Afterwards when again mentally normal he would erase from the plate these fantastic interpolations and subsequent impressions gave no indication of his mental wanderings.

A pathetic story of this period was related to the late Frederick Keppel by Monsieur Beillet, a printer of etchings contemporary with Meryon, who, after having worked at the press for nearly fifty years, finally retired on a competency of six francs a day. "Meryon came into my atelier one day", said Beillet, "looking even more nervous and wild than usual, and bringing with him two sheets of paper and the plates of his *Abside*. He desired me to print two proofs of the plate, remarking that I would have to trust him as he had no money. I printed the proofs for a charge of ten cents, but the bill was never paid."

Meryon, no doubt, was content if able to sell one of these proofs for the price of a meager breakfast. The same print brings on the market today anywhere from \$3,000 to \$5,000,

The eminent English critic Hamerton wrote as follows: "The case of Charles Meryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Meryon was one of

the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Durer and Rembrandt live forever. Meryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates. When we think of the scores of mediocre engravers of all kinds, who without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually ploughing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century it makes us doubt whether, after all, we are much better than savages or barbarians”.

FRIENDS OF MUSEUM CHILDREN

WHAT promises to be one of the most successful of the many educational activities inaugurated by the Museum is the work recently commenced by a splendid group of enthusiastic women to be known as “Friends of Museum Children.” On an average two thousand children flock to the Museum on Sundays. The programs arranged in the Hemicycle and story hour rooms, altho they are repeated several times, can only be enjoyed by a portion of the army of small seekers of knowledge crowding every corner of the building. This new organization of friends of children has arranged to have some of its members in every gallery each Sunday prepared to talk interestingly to the children and to answer the countless questions originating in the busy brains of the eager young visitors. The new organization commenced its work on Sunday, March 8. The *News-Bee* had the following to say anent the new undertaking:

“Friends of Museum Children”, a committee recently organized by Miss Jessica Marshall to assist in entertaining the throngs of children gathering at the Museum on Sunday afternoons, took care of the “story hour” Sunday afternoon.

For two hours Miss Maude Caniff was held in the Egyptian rooms answering questions of 200 children. The “why” and “whence” of the combs, the shoes, the utensils and all that pertained to the Egyptians before they became mummies, were all demanded of Miss Caniff.

Miss Caroline Morgan talked on composition and color, using pictures of the Panama



MINISTERE DE LA MARINE

MERYON

Canal. Sculpture groups and the Venetian glass collection were used for stories by Miss Fredericka Hansen and Miss Eleanor Claflin. Miss Grace Spayd, in another gallery, told the children about modern European painters. Miss Emma Fennberg initiated her children into the mysteries of pottery-making. Miss Ruth Elgutter had the room of the historic dolls and Miss Natalia Mather the gallery of old masters.

As soon as the ground is firm enough, there will be games every Saturday and Sunday afternoon in the Museum grounds. An effort will be made to revive the forgotten games of the previous generation. This is arranged so that children spending their entire afternoons there may not be deprived of outdoor exercises.

THE MUSEUM AND WAR GARDENS

THE Museum has again merged its home garden activities into the greater garden campaign made necessary as a result of the war. In times of peace our idea was to create flower gardens about the homes and to teach the owners of small lots and dwellings how to improve their surroundings by simple landscape gardening. Next year we will again take up this phase of the work which before the war resulted in producing about 4000 gardens annually, prizes being awarded to the amateur gardeners achieving the best results. This year however, food must again be produced in unusual quantities and the Museum's garden organization will co-operate in the city-wide Victory

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Garden campaign which it is hoped will surpass last season's record of 36,000 war gardens in which were raised over half a million dollars worth of produce. Mrs. George W. Stevens, the assistant director of the Museum is vice chairman of the Victory Garden movement and W. H. Steffens, supervisor of the Museum's garden activities, will direct the field work of the larger campaign.

SPRING LOCAL EXHIBIT

THE annual spring exhibition of the work of local artists, will open at the Museum on April 6, and will continue until April 30. The exhibition is to be held under the auspices of the Toledo Federation of Art Societies, which organization is made up of delegates elected by the various art organizations in the city. Each organization also designates a member of the jury. Special effort is made to reach all artists who may not be members of any organization and especially beginners who may be producing work suitable for exhibition. In a rapidly growing city it is always possible to discover a new budding genius, and the policy of the Federation is to seek these workers out and give them encouragement. The final day for receiving entries is March 28. The exhibition will be made up of oils, water-colors, pastels, etchings and sculpture. Entries are limited to five works in any one medium. Most of the works in the exhibition will be for sale. Entry blanks and further information will be supplied at the Museum office.

A RECENT ACQUISITION

THE Museum owns two fine canvases by George Elmer Browne. The White Cloud was purchased by Mrs. Edward D. Libbey and installed in the Maurice A. Scott gallery in 1915. Later the Museum purchased the Edge of the Grove, herewith reproduced.

George Elmer Browne was born in Gloucester, Mass., in 1871. His first instruction was received at the School of the Boston Museum. Later he studied in Paris and lived and painted in Europe for a number of years. He is a member of the important American and French societies. Browne is as striking in the use of water colors as he is in oil and his brilliant performances are not restricted to any medium or class of subject.

His winters are spent in New York and his summers in Provincetown at the end of Cape Cod, where he finds many splendid sub-

jects out on the dunes and along the docks. He is an officer of the Beachcombers Club, whose members are blessed with a faculty of being able to turn themselves into rollicking buccaneers at a moment's notice on the slightest provocation. Consequently Browne works hard when he works and plays hard when he plays and sometimes also plays when he works. For this reason there is a lilt in his canvases, the reflection of the youth always in his heart. Several exhibitions of the work of George Elmer Browne have been shown in the Museum and quite a number of Toledo people have purchased his paintings for their private collections. He comes to Toledo frequently and has made many warm friends and admirers among Museum visitors.

OUR ANNUAL AMERICAN EXHIBIT

THE Eighth Annual Exhibition of Selected Paintings by American Artists will open Sunday, June 8 and continue thru the summer months, closing Sunday, August 31. The show will consist of about seventy-five paintings by the leading artists of the country, all painted recently and selected from the artists' studios, the winter exhibitions of the National Academy, Pennsylvania Academy, and the other important exhibits in the east. Among the artists who will be represented are William M. Chase, William Ritschel, F. C. Frieseke, Ben Foster, Robert Henri, Edward De Camp, Hayley Lever, Cecilia Beaux, Mary Cassatt, George De Forest Brush, Cullen Yates, Charles Morris Young, F. W. Benson, Guy Pene Du Bois, John Follinsbee, Sergeant Kendall, Louis Kronberg, Leon Kroll, Leopold Seyffert, John Sloan and Robert Spencer. In past years our Annual exhibition has gained a reputation for being one of the finest shows in the country, and this year it promises to be better and more important than ever before.

NATION TO USE OUR POSTERS

THE Museum is conducting a Victory Garden poster contest for the double purpose of creating interest in the movement and to give the children and the artists of the town a real incentive to exercise their artistic inventive faculties.

Forty prizes have been offered in different classes to the children of the public, parochial and private schools, the high schools, the Museum classes and to the professional designers. The judges will be Miss Lillian

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Bicknell, supervisor of art in the public schools, J. Ernest Dean, president of the Artklan and George W. Stevens, Director of the Museum.

March 29 is the final day for receiving entries at the Museum. The posters will be

exhibited in our galleries and afterwards used to advertise the garden movement.

The National War Garden Commission at Washington has requested the permission to reproduce the prize winners for use throughout the country.



ALONG THE RIVER FRONT

EVERETT WARNER

A FINE WARNER PURCHASED

ALONG the River Front, New York, a painting by Everett L. Warner, has been added to our Museum collection. It shows an interesting bit of life in lower New York City, with the East River in the background and the Brooklyn Bridge standing out prominently against the sky. Nearer we see the docks of a steamship company and a block of old houses, now used chiefly by dealers in fish, while in the foreground is the rough street with its traffic of trucks, drays, pedestrians, and even an old horsecar, all handled with skilful dash and in fine color.

Warner was born in Iowa, and has studied in New York and Paris. He is not only a

painter but also an etcher of great merit. The Toledo Museum of Art possesses six etchings by him in addition to his painting. Of the many awards which he has received, the second Julius Hallgarten prize was given to this painting, *Along the River Front*, at the New York National Academy of Design in 1912. His most recent work has been of a distinctly patriotic nature for he has been engaged in ship camouflage since 1917. He originated one of the five systems approved by the ship protection committee of the War Risk Bureau, and when the armistice was signed he was serving as a lieutenant in the United States Naval Reserve Force.

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M. W. Chapin
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HOURS

The Museum is open week days from 10:00 A.M. to 4:00 P.M.
On Sundays and Holidays, from 1:00 to 5:00 P.M.
Admission Free Tuesdays, Thursdays, Saturdays, Sundays and Holidays.
Admission on Other Days, 25 cents.
Children and Study Clubs admitted free at all times.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE
SCHOOL OF DESIGN AND OTHER EDUCATIONAL WORK POSSIBLE